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marks and owner's initials which signify its provenance and guarantee its commercial value. A certain lot of old family silver in good condition was by ill luck given lately to be cleaned. It is now unrecognizable, and although the perfection of "shine," the maker's marks of the seventeenth century are almost undecipherable. Were these pieces exhibited beside some of the beautiful old silver now shown at the Museum, the extent of the havoc wrought in them would be a surprise. Both for the looks of old plate and out of regard for its worth in money, owners should beware of modern "buffing."

If silver is badly tarnished, one or two applications of a metal polish used for brass and copper will, with a little patience, remove the worst of the tarnish, when silver polish should be used. Camphor placed with silver when packed will prevent tarnish.

F. H. B.

A Recent Accession of Tapestries

(Continued from the February Bulletin)

THE thanks of the Museum are due Herr Geheimrath Lehrs, of the Königliches Kupferstich Kabinet at Dresden, for a courteous letter received shortly after the appearance of the February Bulletin calling attention to the fact that the principal figures in the tapestry purchased in memory of Francis Skinner and illustrated in that issue were taken from the engraving by Albrecht Dürer called "The Turkish Family" (Bartsch 85*). In the Print Department of the Museum the figures had also been traced to this source. Further search brought to light a copy of this plate in the British Museum by Nicoletto Rosex da Modena, a contemporary of Dürer; and in answer to an inquiry Mr. Campbell Dodgson kindly sent photographs, not only of the Italian print, but of another copy of Dürer's plate, by an unknown hand. The designer of the tapestry seems to have worked from Dürer's original, as he has interpreted the character of the figures rather differently from the unknown engraver of the reversed plate, and has placed them, as well as a child, a dog and a bird, in a field of flowering plants and trees. Nicoletto, on the other hand, has added quite a different background—a landscape with water and a leafless tree—and he has also decked the Turk's turban with a feather and substituted his own initials for Dürer's. Dürer's print, the two engraved copies and the tapestry are reproduced on the next page.

In the three engravings the position of the figures is practically the same. The Turk with his wife and baby behind him seem to be walking diagonally from the back to the front of the picture, whereas in the tapestry they are placed as if crossing the piece: the husband in advance, the wife a little behind him. The design, by the elimination of the feeling of distance produced by perspective, has become purely decorative, not pictorial, and most admirably suited for its new

purpose—a woven wall-hanging. It was, and still is, a common practice for the person who ordered or orders a tapestry to choose the subject and even to provide the artist with pictures or miniatures to work from. In the case of the famous series of the History of the Apocalypse at the Cathedral at Angers an illuminated manuscript† was given and followed closely; while in the case of the tapestry of the Descent from the Cross,‡ at the Musée du Cinquantenaire in Brussels, the four principal figures were copied from one of Perugino's paintings and a number added to tell the story more in detail and to make a good design for a wall decoration. This latter plan was evidently followed by the designer of our tapestry, which, although not as large as it was originally, affords room for many additions to Dürer's print.

From Dürer's own letters we learn of the appreciative reception of his work in Italy and the Netherlands. Northern France, where this tapestry was woven, was very closely connected with the Netherlands, and the selection of his engraving as the basis of the design for the tapestry adds another proof of the widespread favor in which his work was held.

Our tapestry must have been made a little later than the engraving, which is undated, but which some students of Dürer's life and works have placed as early as 1486 and others as late as 1503. The tapestry might possibly date from the last years of the fifteenth century, but more probably from the very early part of the sixteenth century.

Another tapestry, called "Music," discussed in the February Bulletin, contains an inscription in mediæval Latin whose sense is perhaps better conveyed in the following words:

Through me the modulations of voices have found their place; music learned in the lyre gives knowledge of notes.

("In venere locum per me modulamina vocum
Dat notula scire musica docta lire.")

S. G. F.

* Adam von Bartsch: "Le Peintre-graveur."

† The manuscript is now in the Municipal Library at Cambrai.

‡ Joseph Destree, Maître Philippe, auteur de Cartons de Tapisseries, Bruxelles, 1904.

An Exhibition of Cup Plates

THERE may be seen in the Corridor outside of the Western Art Study an exhibition of cup plates which have been selected from the large collection belonging to Miss A. Josephine Clark, of South Framingham. It includes nearly all of the rarer printed designs found on larger plates—American historical subjects, English views, Franklin's maxims, Dr. Syntax, Don Quixote, the Willow pattern, etc.

The small dishes, varying in size from three to four and a half inches in diameter, known as cup plates, were used in this country a century ago to hold the cup while the tea or coffee was allowed to cool in the saucer before drinking. They no